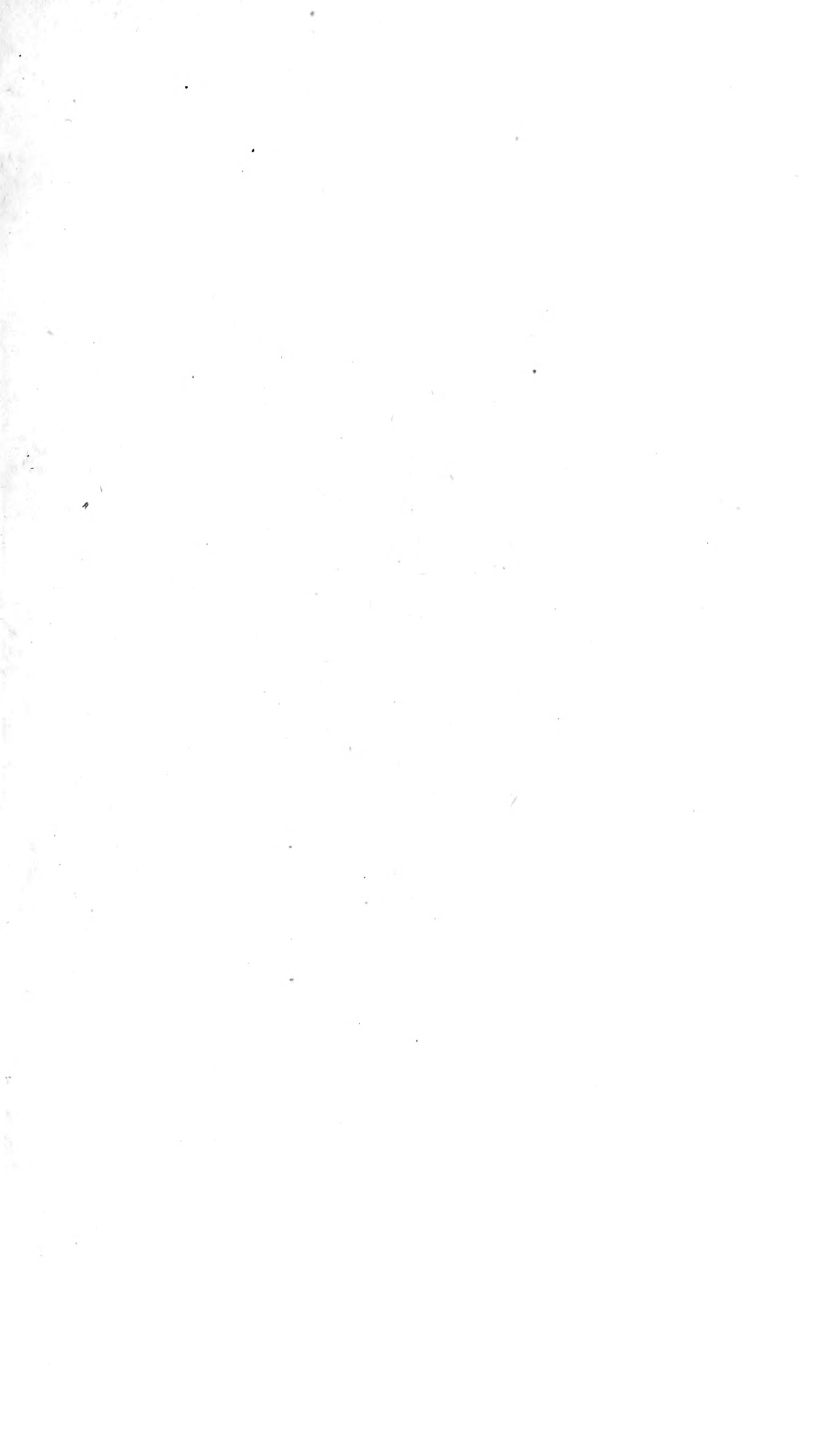




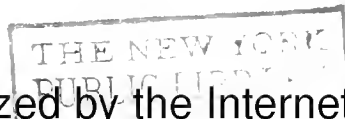


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ON VIEW DAY AND EVENING  
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, JANUARY 3RD, 1907  
UNTIL THE DAY OF SALE, INCLUSIVE

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THE JAPANESE ART COLLECTION FORMED BY THE LATE

DR. S. M. BURNETT

WASHINGTON, D. C.

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EXECUTORS' UNRESTRICTED  
PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE

AFTERNOONS OF JANUARY 7TH, 8TH AND 9TH

AND

EVENINGS OF JANUARY 7TH AND 8TH



CATALOGUE  
OF  
THE COLLECTION OF  
ANTIQUE JAPANESE ART OBJECTS  
AND CURIOS

FORMED BY THE WELL-KNOWN CONNOISSEUR, THE LATE

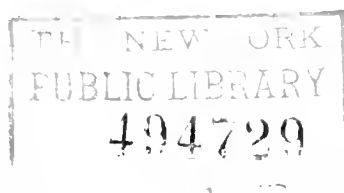
DR. S. M. BURNETT

OF  
WASHINGTON, D. C.

THE ENTIRE COLLECTION TO BE SOLD AT  
UNRESTRICTED PUBLIC SALE

BY ORDER OF THE EXECUTORS, BEGINNING JANUARY 7TH, 1907

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
OF THE AMERICAN ART ASSOCIATION  
NEW YORK: 1907



## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*



# DR. S. M. BURNETT COLLECTION

## INTRODUCTORY NOTE

&lt;







vading Japanese art—Humor. One would almost think that more than half the time the Japanese artist's intention was humorous. He seems to revel in the monstrous and horrible, and yet his monstrosity is so humorous that it has no terror in it. No doubt this is due to the fact that he has been brought up, so to speak, on familiar terms with dragons and imps and horned demons, his mythology and religion dealing almost exclusively with them. More than not being afraid, he likes the oddity of them, and it amuses him to picture them, in paint or lacquer, and to imagine strange and awful grimaces for them to make, and bone-racking positions for them to twist themselves into. But beyond the humor in monsters and grotesques, he finds the amusing side of the work uppermost everywhere, and with a chuckle in his throat he slashes away with his brush, having a good time, and producing marvellously fresh and spirited things. There is evident always a "joy in the work"—which seems among us now a thing much to be sought after. Possibly we have learned the need of it from other sources, but truly the Japanese are the best examples that could be found of the success of the principle.



# CATALOGUE

## *FIRST AFTERNOON'S SALE*

MONDAY, JANUARY 7TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK.

### SWORD GUARDS, SWORDS, AND KNIFE HANDLES

#### 1—THREE SWORD GU

6—TWO SWORD GUARDS

(a) Iron; the whole guard taking the rough form of a pigeon with wings half spread. Interesting piece. By MIOCHIN KI MUNEYOSHI. *Seventeenth century.*

(b) Iron; landscape, trees and pedestrians. By KANEIYE. *Sixteenth century.*

7—TWO SWORD GUARDS

(a) Iron; open design of bamboo stalk and leaves intertwined. By KITAMURA MUNENORI, carved at an inn in Yedo. Date, 1847.

14—TWO SWORD GUARDS

- (a) Iron; representing rock, with snails and shells upon it, in copper. By SHŌAMI. *Seventeenth century.*  
(b) Iron; plum tree, blossoms in gold, in low relief, clouds and moon. *Eighteenth century.*

15—TWO SWORD GUARDS

- (a) Iron, gold and silver; swallow perched on a stake in rice field; rice sprouts in gold, ropes with fluttering papers in silver, leading from the stake. Other swallows in the sky. By MASA KUNI. Rare example. *Seventeenth century.*  
(b) Iron; graceful

22—TWO SWORD GUARDS

- (a) Iron; incised and modelled design of chrysanthemums and leaves.
- (b) Iron; pierced design of pine trees. By UMÉT

30—TWO SWORD GUARDS

- (a) Iron; pastoral scene. Man and cow under plum tree in blossom; blossoms and leaves in gold. *Seventeenth century.</*

39—TWO SWORD GUARDS

- (a) Iron; with irregular gold over-lay. *Seventeenth century.*

48—TWO SWORD GUARDS

- (a) Iron; pierced conventionalized chrysanthemum. *Sixteenth century.*
- (b) Iron; Ho-ho bird, and kiri flowers, symbols of royal family. *Seventeenth century.*

49—TWO SWORD GUARDS

- (a) Iron; pierced cherry blossom and leaf. *Sixteenth century.*
- (b) Iron; pierced cherry blossom and leaf. *Sixteenth century.*

50—TWO SWORD GUARDS

57—SWORD GUARD

Bronze; upon a groundwork of finely engraved waves lie sprays of leaves in shakudo and copper. By UMÉT

66—TWO SWORD GUARDS

- (a) Iron; pierced and modelled design of flowers and leaves. By KANETSUNÉ. Signed "Bushūjū Kanetsuné." *Eighteenth century.*  
(b) Iron; dragons, animals, flowers, etc., in high relief in brass and copper. *Seventeenth century.*

67—TWO SWORD GUARDS

- (a) Iron; intricate design in etched relief of vines, tomoye, etc. *Seventeenth century.*  
(b) Iron, interesting decoration of ray-like marks. *Seventeenth century.*

75—TWO SWORD GUARDS

- (a) Iron, pierced and modelled; ox, with gold horns, and straw-covered bales on back. *Early eighteenth century.*  
(b)

Iron and gold; spray of plum blossom. *Seventeenth century.*

85—TWO KODZUKAS

(a) Iron; cricket in silver. *Seventeenth century.*

(b) Bronze; leaf of fuji or wistaria flower, incised. By MITSUTAKE. Aged 63 years old. *Kayei, 7th year.*

93—TWO KODZUKAS

- (a) Iron; a rakan in shakudo and copper, with halo of silver, and a gold dragon. *Early eighteenth century.*
- (b) Shakudo; deer's horn and water gourd in gold. By TEIJO and MITSUTAKA. *Eighteenth century.*

94—TWO KODZUKAS

- (a) Shakudo; two horse radishes, in silver, leaves in gold. *Eighteenth century.*
- (b) Iron; inscriptions of twelve signs of zodiac on half-rounds in gold. *Seventeenth century.*

102—TWO KODZUKAS

- (a) Iron; plum blossoms in gold and silver. *Seventeenth century.*
- (b) Shakudo; flying duck, grasses and moon behind clouds. *Eighteenth century.*

103—TWO KODZUKAS

- (a) Shakudo; elaborate picture of warrior standing at the gate of a palace. *Eighteenth century.*
- (b) Shakudo; Hotei playing a musical instrument. *Eighteenth century.*

104—T



QUIVER  
137

QUIVER  
135



120  
LONG SWORD

118  
DAGGER

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140—TWO ARROW HEADS

Both with pierced plum blossom. *Sixteenth century.*

141—SUIT OF ARMOR

A complete suit of Japanese Samurai full armor. In black lacquer, blue cloth, and gray pressed leather. There are fourteen pieces in all, including fine helmet, mask, necklet, decorated breastplate and back plate. In fine condition, and a splendid example.

143—SUIT OF ARMOR

Complete armor for common soldier, consisting of eleven pieces—helmet, mask, breast

## ANTIQUE BRONZES AND OTHER METAL WORK

### 153—STATUETTE

A small figure in bronze, about three inches high, representing Diakoku, the God of Good Fortune.

### 154—OKIMONO

Bronze group, about three inches wide, containing fisherman's hat, his net and a bag.

### 155—INCENSE BURNER



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TILDEN FOUNDATIONS



174—WATER JAR

Iron; in imitation of a bundle of rice straws. Frogs crawling over the sides and the top a lotus upon which a dragon fly, that makes the handle, is resting. Cylindrical, 11 inches high.

175—WRITING BOX

Iron; on lid, the thousand-tailed dog, in very high relief. 8 x 10 inches. Signed "Miochin Munesuke." Made for Go Tessai about 1700. An especially representative and important piece.

176—IRON PLATE

Octagonal,

186—*SMALL METAL BOX*

Pewter; in imitation of a leaf, veins in brass. 4 inches long.

187—*TWO SMALL TRAYS*

Pewter; in imitation of fishes. Old Chinese specimens. Signed "Kwai-riukaku, Suikoro-ten."

188—*SMALL TRAYS FOR TEACUPS*

Pewter; decorated with tomoye and plums in brass.

200—*WATER HOLDER FOR WRITING BOX*

Reddish bronze; in the form of three bunches of needles from a pine tree. Signed "Jüzando seisu."

201—*WATER HOLDER FOR WRITING CASE*

Bronze; in the form of a little thatched cottage covered with a pumpkin vine. Wrought in detail, and very quaint.

202—*HAND MIRROR*

Round, with handle, about seven inches across; decorated on

214—*CHOPSTICKS*

Two iron, one bronze.

215—*CLOISONNÉ PLAQUE*

A fine and interesting old piece, dating probably from the sixteenth century. It is about fourteen inches across, and has in the centre a group of three flowers. The chief color is a dark green, but there are bands encircling the plaque of Indian red and white. Over the whole piece is a scroll-work pattern in thin metal lines.

216—*PLAQUE*

Carved kiri wood; lotus, with fallen

224—TWO NETSUKES

- (a) Baby sparrow carved out of a peachstone. Signed "Hidari Ichizan."
- (b) Two wicker picnic baskets in wood. Signed "Hidekiyo."

225—TWO NETSUKES

- (a) A tengu just coming out of an egg; ivory. Signed in seal style.
- (b) A badger made into a teapot; red lacquer.

226—THREE NETSUKES

235—FOUR CARVED WOOD NETSUKES

- (a) Two old men back to back.
- (b) Old woman with fan.
- (c) A Manzai dancer.
- (d) A "No" dancer.

236—TWO NETSUKES

- (a) Daruma; rough carved wood.
- (b) Old man and scroll of wood.

237—THREE NETSUKES

245—THREE NETSUKES

- (a) A fungus, imitated in ivory.
- (b) A gourd, covered with red and green leaves; pottery.
- (c) Bucket, with frog upon



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258—NETSUKE

Old beggar with bamboo bucket; wood. 4 inches high. Rare specimen of *seventeenth century*.

259—NETSUKE

Frog coming out from between two leaves; wood.

260—NETSUKE

Old beggar with a long beard; wood. *Seventeenth century*.

## CARVINGS



## SECOND AFTERNOON'S SALE

TUESDAY, JANUARY 8TH, 1907

277—INRO

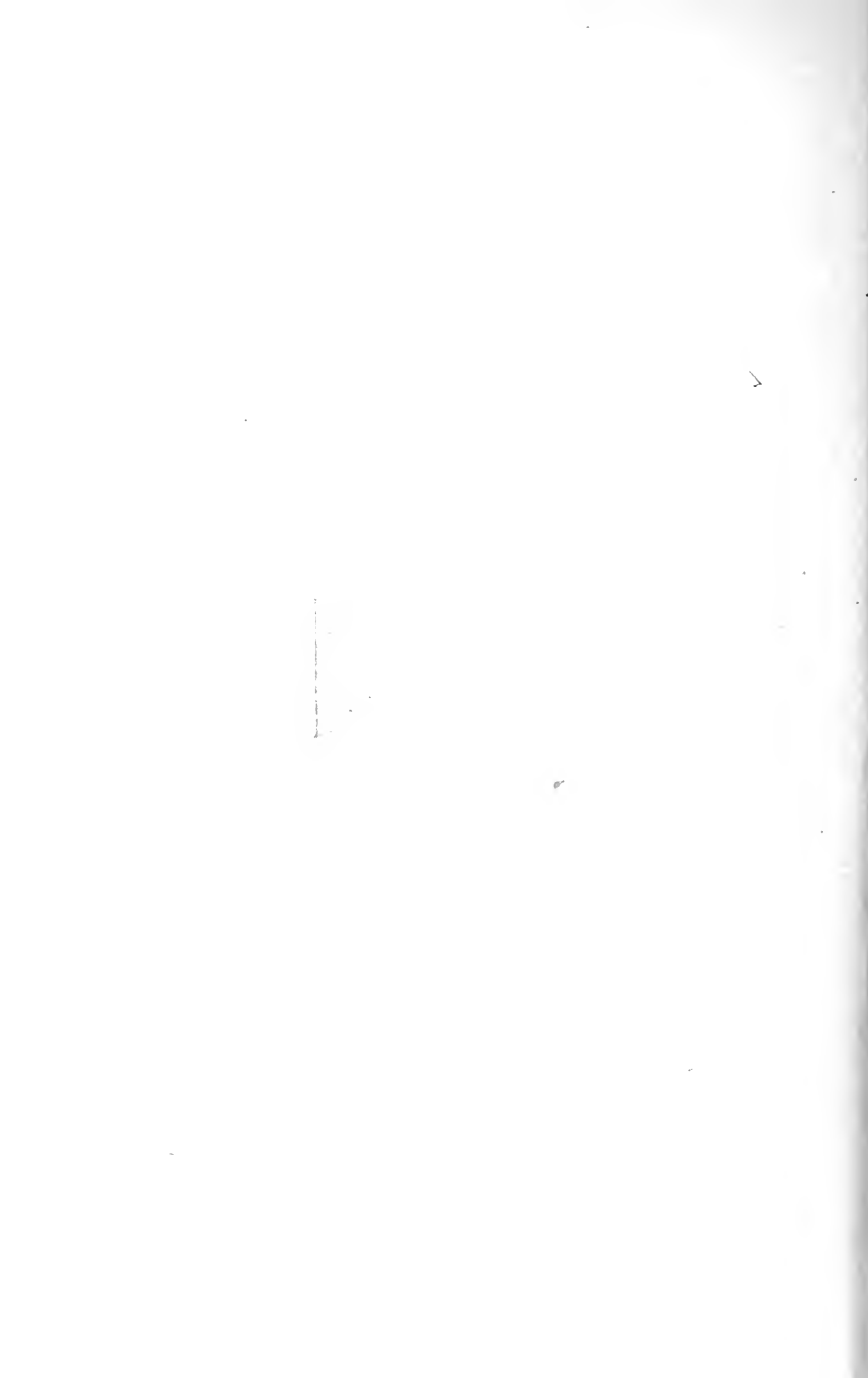
Gray lacquer; decoration, raised figure of Gama Sennin with frog on his back, and Tekkai breathing out his own image. Signed "Koma saku." *Eighteenth century.*

278—INRO

Carved wood; decorations, pomegranates and peaches in gold, showing seeds in red lacquer, leaves in green lacquer.  $3\frac{1}{2} \times 2$  inches. Netsuke, a small dried pomegranate. *Eighteenth century.*

279—INRO





287—INRO

Old black lacquer; decoration in gold lacquer, owl on a branch. 2 x 3 inches. *Seventeenth century.*

297—INRO

Black lacquer; decoration, Kusakari boy sleeping by basket, holding a cow by rope. In gold lacquer, hira makiye, very delicately drawn. SHUNSHO style. 3 x 2 inches. Netsuke, small spotted

308—INRO

Gold lacquer; decoration, cocks, hens and chickens in takamakiye gold lacquer.  $2 \times 3\frac{1}{2}$  inches. Signed "Kajikawa." Netsuke, crying cat in wood.

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319—INRO

Gray silver lacquer; decoration, lobsters in gold lacquer.  $2 \times 2\frac{1}{2}$  inches. *Nineteenth century*.

329—TOBACCO POUCH AND PIPE CASE

Made of angular pieces of the inside bark of a cherry tree. The grain markings are beautiful. Ojime of guri lac.

340—TOBACCO BOX

Carved out of solid piece of wood. Decorated with gong in copper, whisk in iron, and other objects used in temple by priests. 3 x 3 inches. Cinnabar ojime. *N*

351—*TOBACCO POUCH*

Blue brocade, heavy silver chain, and ivory netsuke with silver top decorated with figures.

364—OKIMONO

Peculiarly shaped and fine colored piece of rock or slag on a teak-wood pedestal. 2 feet high.

451

RITSUO

462

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TILDEN FOUNDATION

378—*CARVED WOODEN FIGURE*

Man with musical instrument upheld between his hands. 12 inches high. *Seventeenth century.*

390—TEAKWOOD STAND

With marble top and two shelves; elaborately carved. Top 15 inches square. Height about 3 feet.

402—*HANGING PANEL*

Black lacquer background; plum tree with blossoms in mother-of-pearl and moon in pale gold.  $4\frac{1}{2}$  feet long. Signed by Choko.

413—COMPANION INCENSE HOLDERS (TWO)

Black lacquer; with landscape decoration in gold. About 1 x 1 inch.

426—FLAT, ROUND BOX

Black lacquer; the top elaborately decorated with chrysanthemums and leaves in ivory, pottery and lacquer. Koyetsu school. *Seventeenth century*.

438—OLD BAMBOO BOX

Finely woven bamboo; bold design of fleurs-de-lys, with leaves on cover, in mother-of-pearl, lead and gold lacquer. Signed "Korin." *Seventeenth century.*

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450—HIBACHI

Kiri-wood, with pottery fire box; decoration, in high-relief lacquer and pottery, priest's brush and gong. Signed "Ritsuo." Circular, 6½ inches





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482—*FAN BOX*

In the shape of a folded fan; used to keep a fine fan in. Fine hard mahogany.

493—*PERSIAN JEWEL CASE*

Made of papier-mâché, and elaborately decorated with scenes from the life of the shah. The painting is an admirable example of Oriental workmanship. Supposed to be quite old. 10 x 2 x 2 inches.

494—*SADDLE*

Nashiji laquer, with design of bridge in raised gold lacquer. A noteworthy piece. *Seventeenth century*.

495—*TUB*

Black laquer, with kiri

505—*BOOK OF BROCADES*

Book of twenty pages, containing about 125 samples of all kinds of brocade. Pieces large enough to show designs and colorings.

## *THIRD AFTERNOON'S SALE*

WEDNESDAY, JANUARY 9TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

### ANTIQUE JAPANESE POTTERY

*517—SMALL WATER HOLDER*

Owari pottery; in shape of plum blossom. <

526—*TEA JAR*

Takatori; dark brown glaze with light brown running down over shoulder. Bag-shaped. Signed "Tonomu." 2 inches high.

539—*SMALL BOWL*

Kutani porcelain; decorated with landscapes and birds in colors, mainly red. 2 inches high.

540—*SMALL GOBLET*

Mechite stone; dark gray.  $2\frac{1}{4}$  inches high.

541—*INCENSE BOX*

Shape of duck; gray, with brown on tail and breast. Signed "Banko."

542—

553—*INCENSE HOLDER*

Porcelain; bird's body and head. Signed "Ninsei." In original box. 3 inches high.

566—PORCELAIN BOX

Old inari; white, with decorations—flowers, cock, etc.—in dark red and green. A rare specimen by Kakeyemon, one of the first

578—*TEA BOWL*

Raku; yellow glaze tinted with green. Signed. 4 inches diameter.

589—FIRE BOX

Brown gray glaze, decorated with poppies in heavy relief, white, blue and brown, leaves in bright green. A bold and effective piece. Cylindrical. 4 inches high





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